

THE PROBLEM OF REFLECTING NATIONALITY IN LITERARY TRANSLATION

Karimova A.M.

(Samarkand State University)

Ashurova Z.Sh.

(Uzbekistan State World Languages University)

Annotation: This article focuses on the issue of the manifestation of nationality in the translation process. An example of the word “mahalla” from O'.Hoshimov's book “Daftar hoshiyasidagi bitiklar” illuminates a situation in which the national and cultural characteristics of each nation are reflected in the translation process. There are also comments on the translation of human names, lengths, units of weight, food, clothing names.

Key words: literary translation, nationality, national words of - realia, “mahalla”, units of length, units of weight, names of clothes, names of foods.

Introduction

Undoubtedly, one of the problems that researchers have long been interested in is the triangle “person-language-reality”. The study of national-cultural features of perception and cognition of reality is an integral part of the work carried out in this regard, opinions are expressed. “Indeed, the linguistic abilities and communication skills of each person are formed and activated in a certain cultural sphere, cultural environment. Therefore, it is natural that cultural elements are reflected at the structural and semantic levels of units that arise in the process of human thinking and linguistic activity.” [4, 92]. Approaching the problem from this point of view, we should take for granted the emergence of national-cultural characteristics in the process of interpretation and translation. In fact, the translation of a work from one language to another can be compared with a delicate operation on the human body. No matter how well the translation is done, there will be no objection if the words are used in their place. Otherwise, as in surgery, you are stuck in a rut. Unfortunately, since not all operations were successful to date, errors can be found in any translation work. This is due to the fact that the potential of each language is infinite, it has its own national and cultural characteristics. For this reason, the translator should study not only the vocabulary of another language, but also its traditions, values and customs. For example, a passage from O. Hoshimov's “Daftar hoshiyasidagi bitiklar” about the word “mahalla” (probably because of my interest in the translation) always fascinates me: “Kunlarning birida Amerikada chiqadigan yirik gazetaning rahbari bilan hamsuhbat bo'lib qoldik. U o'zbeklar nima uchun mahallani bunchalik hurmat qilishini... so'radi. Mahalla degani qanday institut ekanini tushuntirib berishimni iltimos qildi.

Men sizga mahallani tushuntirishga ojizman, janob, - dedim rostini aytib. – UZR-ku, siz uni baribir tushunmaysiz... Sizlarda individualizm – shaxs manfaati kuchli. Bizda kollektivizm – jamoaviylik, boshqalar manfaati uchun o'z manfaaidan kechishdan og'rinmaslik udumi qadimdan bor...

Bilib turibman, janob, mahalla degani nimaini baribir tushuntirib berolmadim. Ammo bor gap shu...”[7, 64-67].

When the word "mahalla" was used in American society and had the same meaning as ours, it was reflected in the minds of every American. The translator, like any other unit (bread, water), could easily translate the word into a second language, leaving no room for misunderstanding. In our opinion, even when O. Hoshimov's work "Inscriptions in the notebook frame" is translated into English, it is necessary to convey the whole meaning of the word "neighborhood", to convey to the representatives of other countries the feelings that we experience when we hear this word. The possibility of expression is rare. Because the word "mahalla" is so rooted in our national-cultural spirit and nature. In the end, "... this experience is influenced by real events taking place in the national cultural environment, in everyday life. Therefore, the categorization phenomenon is not the same for different cultures." [4, 66 b].

Even the definitions of the word "mahalla" in translation dictionaries do not fully reflect its meaning. We usually describe each word according to its glossary. This is similar to describing how a plant looks from a herbarium. But in this description, the real lifestyle of the plant is overlooked. The real goal of linguistics is to learn the real life style of a word. Only then can we imagine that language is able to activate thinking and at the same time express it. In order to find out the place of a word in linguistic activity and its "energetic power", we, in turn, must imagine its inner form." [5, 154].

Linguistic means of expressing people's lifestyles are called concrete words. Linguistic means that reflect a specific person, ethnic concept, subject and event are some of the main tools that determine the national character of a work of art. Thus, any well-developed work of art is characterized by the fact that it combines both international and national [1, 43]. Internationalism is reflected in the content and idea of the work, and nationalism is reflected in its form. The form of a work of art includes a number of aspects, including its language, in particular vocabulary: the national character of the work is created mainly through lexical and phraseological units. In addition to internationality, the structure of the language that embodies the character of nationality reflects the material and social life of the linguistic community to which it belongs, as well as national customs and traditions, geographical image, spirituality and worldview, religiosity.

Interlanguage differences are usually explained by the fact that certain concepts, events and customs that exist in the material life of the same people do not occur in the lifestyle of second people, and therefore their names, naturally, do not exist in the language of the same people [3.57]. In addition, some two language pairs that are in the lexical relation of equivalence may in some way differ from each other. This not only determines the national character of the language unit, but also complicates their mutual exchange during translation.

There is no consensus in the scientific literature about when lexical units expressing the concepts of human life should be interpreted using tried and tested methods of translation practice. Due to the creative translation process, such an idea is impossible to meet. At the same time, one of the most responsible and complex issues of a complex problem is the adequate interpretation of specific words that people use to describe the concepts of life in translation, the complete transfer of original national features to the reader.

Currently, the translator is faced with the problem of fully explaining to the native speakers the concepts of translation, things and events that are unknown to his people, and therefore their names do not exist in the language [2,48].

Words that relate to the concepts of a particular person's lifestyle undoubtedly make up the national color of a work of art, its uniqueness. There are other factors that determine the national character of work that are related to the national and cultural spirit of the people. Ignoring such features in translation leads to the futility of pragmatic adequacy. For example, in the Uzbek and Tajik languages, until recently, a young father was considered shameful, obscene, and shameful to keep his first child in front of his parents and to caress him. Or the Uzbek usually says "Keling!" Anyone who comes to the door. invites a guest, even if he does not need it. This is a tradition associated with the hospitality of our people. Even if for some reason you are not going to let in a visitor, you still have to say, "Keling!" and then they say to him: "Xo'sh, xizmat." At such moments, the word "keling" gives sincerity to the conversation, softens the visitor's heart and relieves him of embarrassment. Consequently, a complete presentation of such practical Uzbek customs in translation will introduce the imagination of foreign readers to the unique way of life of our people. Due to the lack of serious studies on the translation of linguistic means of expressing the concepts of peoples' lifestyles, which can to some extent contribute to the development of translation practice, both in our country and abroad, a number of questions arose on this topic in anticipation of a practical solution.

As a result of the country's cultural, educational, economic, and political ties, the meanings and functions of many specific words relating to the lifestyle concepts of a particular people are familiar to the languages of a number of peoples, including translators. Translators can interpret such words by transliterating them without looking for alternative language means in their own language.

Transliteration is one of the most effective ways of translating national words, reflecting ideas about the way of life of people, with the help of which the national character of the original is clearly interpreted.

Currently, the Uzbek language is becoming one of the richest languages in the world, and one of the factors that brought it to this level is the fact that most of the vocabulary in the dictionary is accepted by transliteration of linguistic means, expressing any subtle ideas of the language. there is a possibility of receipt. But sometimes some translators flagrantly violate the rules of transliteration. They are free of national connotations and interpret language means in the target language, which have corresponding equivalents in terms of their meaning and function, which does not allow the reader to fully understand the idea presented. For example, when translating a number of works from Uzbek into Russian, the fact that most non-state words are considered national in nature and not translated indicates that the translators have a different understanding of national identity.

It is self-evident that only words expressing the lifestyle of a particular people are translated into the languages of peoples that do not have such concepts in their original form without translation, and, therefore, the translation adequately interprets the national color of the author's text. For example, in translations of English and Russian languages that do not have linguistic units of such concepts as «taxmon», «xurjun». «palov», «ketmon», «paranji»,

«supa», which are unique to the Uzbek way of life, without The translation remains accurate originality. However, translation languages provide an opportunity to expand vocabulary.

It is known that the names of people are translated from one language to another by transliteration. The translation of each name as it appears in the original often indicates which nation it belongs to. However, the fact that some letters in the original language are pronounced differently in the translated language can lead to the fact that the name differs sharply from the original name in pronunciation. As a result, experienced translators do not always blindly transliterate human names, but also pay attention to the fact that they are read and pronounced in the target language, as a result of which transliteration is intertwined with the transcription method. coming [6, 189].

Although semantic units sometimes exist in the language of translation, which are somewhat closer to the meanings of the original language means, they differ from their alternatives in character, attribute or form-quantity, which allows them to be interchanged during translation. doesn't eat. For example, the transliteration of words that mean many things, such as money and distance, units of length, household items, clothes, food and drinks, which are the original ethnic group, is reflected in the play. provides vivid animation of the unique setting and conditions in the eyes of the reader. Replacing the American “dollar”, the British “pound sterling”, the German “mark”, the Indian “rupee”, the Afghan “afghan” by the Uzbek “so'm” without transliteration, Interpretation of English “whiskey”, German “schnapps”, Russian “vodka” instead hats, the Uzbek "doppi" instead of a "hat", "coat" instead of a "to'n" or "yaktak" is equivalent to wearing clothes.

Interpreting product names that people eat also requires great responsibility from translators. The national bobomeros dishes of each nation differ from other nations not only in the way they cook, but also in taste and appearance, as a result of which the name of the dish, originally mentioned in the translation process, is replaced by the dish eaten by the translators. Transliteration also does not allow the reader to have a clear idea of the food of a native speaker. In many cases, what a particular character eats allows him to imagine his living conditions, the unnatural environment in which he is located. These ideas also relate to translating clothing names, and there is a risk that the translator is more likely to dress a child in another language as a translator:

A groan went up s Spider Hagerty peeled Rivera’s sweater over his head. [8, 102]

Spayder Xagerti Rivera ustiga yopilgan yaktakni olganda, zalda ingrash ovozig a o'xshagan kuchli tovush ko'tarildi. [8, 39]

In this text, the term "sweater" is translated into Uzbek as "yaktak." It is known that a sweater is a warm shirt with a straight collar. The clothes are typical for the British. But Uzbek's yaktak is have a long open front and are used as outerwear for men.

A gross translation error occurred as a result of the word “sweater” being given as “yaktak”. In our opinion, the national character would be preserved if the alternative to the word “sweater” remained unchanged, without looking for an alternative.

One of the important functions of the language is the preservation of culture and its transmission from generation to generation. That is why language plays a decisive role in the formation of personality, national character, people, nation. Each language has terms that refer to objects that belong to a particular culture (for example, food, drinks). The existence

of such terms is directly related to the existence of national traditions, the specifics of the language resource system, the specifics of this culture, and it is the duty of each translator to keep it in the world of literary translation. language is the preservation of culture and its transmission from generation to generation.

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